N.H.). He follows this in bars 72–75 with a four-bar chromatically descending run, alternate picked, that cascades down across all six strings in an eighth-note triplet rhythm, with four different notes fretted on each string (use all four fretting fingers). Keeping the triplet rhythm going, in bar 76 Mustaine segues into an ascending run, moving back across the strings and using notes from the E minor pentatonic scale (E G A B D) and E Phrygian mode (E F G A B C D), followed in bars 81–85 by a "triple-picking" lick based on E Aeolian (E F♯ G A B C D). He finishes the solo in bars 86–90 with a chromatically ascending *tritone* lick on the top two strings that culminates with a screaming high bend on the guitar's highest note, which he shakes to create a bold vibrato effect. Use your ring and index fingers to walk up the fretboard to the 22nd fret, and reinforce the ring-finger bend with the middle finger.

The song features more *chromaticism* in the second interlude (section H) in the form of a half-time single-note bass riff that crawls along the first five frets on the bottom two strings. Use upstrokes to accent the descending notes on the A string, and shift your fret hand as needed between second and first positions. —*Andy Aledort*

4 "Down On the Corner"

Creedence Clearwater Revival

"DOWN ON THE CORNER" is one of the many hit songs recorded by this immensely popular Sixties-era roots-rock band, led by singer and guitarist John Fogerty. The song kicks off with a unison line played in tandem by electric guitar and bass, octaves apart. This syncopated riff is based on C major pentatonic (C D E G A) and is built from 16th-note upbeat accents. At bar 5, the lick modulates up a fourth, to F, before returning to C. When playing this riff—either by yourself or with a bass player or full band—tap your foot squarely on each downbeat and strive for rhythmic precision and clarity along with a funky, bluesy feel.

This eight-bar intro figure serves as the song's verse riff and is joined by a complementary second guitar (Gtr. 2), which enters at bar 11 and strums major barre chords in syncopated 16th-note rhythms. When playing this part (labeled *Rhy. Fig. 1*), try to keep your pick-hand loose and strum the strings lightly, using a down-up-down-up 16th-note pendulum strumming motion. The chorus section is built from similar strumming patterns that follow the F-C-G-C chord progression.

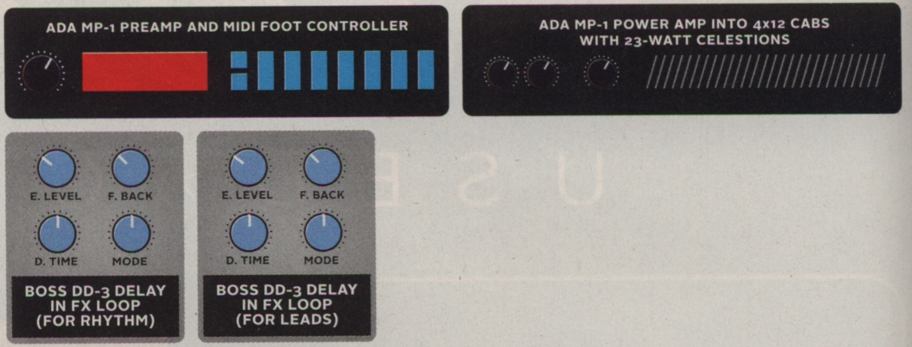
The song's instrumental break (section E) features a harmony part to the single-note intro riff, with Guitar 2 playing mostly in thirds and fourths above Guitar 1. If you're playing the song without a second guitarist, you could combine and consolidate both parts on one guitar. —*Andy Aledort*

PEDAL AND AMP SUGGESTIONS

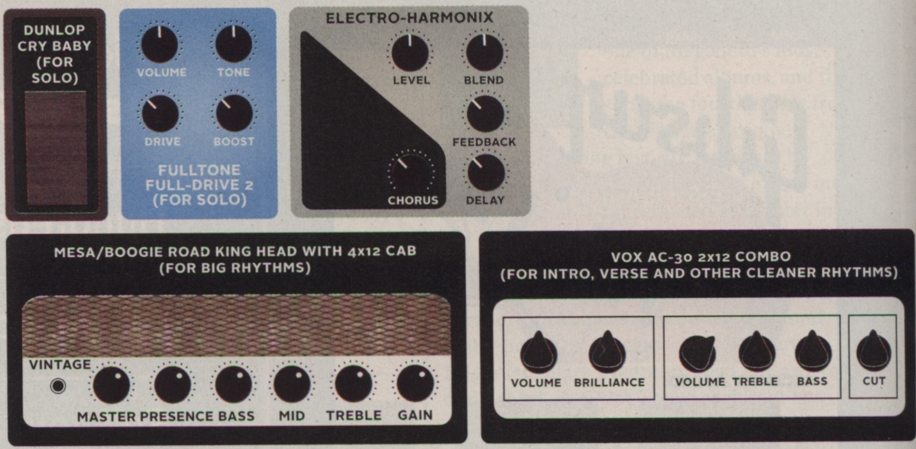
BY PAUL HANSON (*paulhanson.net*)

SIGNAL PATH FLOWS FROM LEFT TO RIGHT

1 "GET THE FUNK OUT"

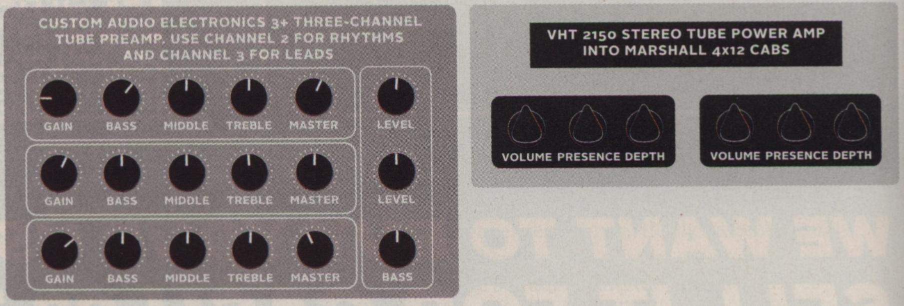

ADA MP-1 PREAMP AND MIDI FOOT CONTROLLER
ADA MP-1 POWER AMP INTO 4x12 CABS WITH 23-WATT CELESTIONS
E. LEVEL
F. BACK
D. TIME
MODE
BOSS DD-3 DELAY IN FX LOOP (FOR RHYTHM)
E. LEVEL
F. BACK
D. TIME
MODE
BOSS DD-3 DELAY IN FX LOOP (FOR LEADS)

2 "ROPE"

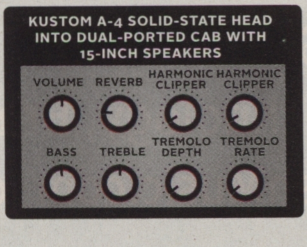

DUNLOP CRY BABY (FOR SOLO)
VOLUME
TONE
DRIVE
BOOST
FULLTONE FULL-DRIVE 2 (FOR SOLO)
ELECTRO-HARMONIX
LEVEL
BLEND
FEEDBACK
CHORUS
DELAY
MESA/BOOGIE ROAD KING HEAD WITH 4x12 CAB (FOR BIG RHYTHMS)
VINTAGE
MASTER
PRESENCE
BASS
MID
TREBLE
GAIN
VOX AC-30 2x12 COMBO (FOR INTRO, VERSE AND OTHER CLEANER RHYTHMS)
VOLUME
BRILLIANCE
VOLUME
TREBLE
BASS
CUT

3 "SWEATING BULLETS"

Use an Alesis Quadraverb set for flanging at the top of the solo and the breakdown at 3:38. Use a Yamaha SPX900 set for a delay effect on the solos and the unison bends during the choruses.


CUSTOM AUDIO ELECTRONICS 3+ THREE-CHANNEL TUBE PREAMP. USE CHANNEL 2 FOR RHYTHMS AND CHANNEL 3 FOR LEADS
GAIN
BASS
MIDDLE
TREBLE
MASTER
LEVEL
GAIN
BASS
MIDDLE
TREBLE
MASTER
LEVEL
GAIN
BASS
MIDDLE
TREBLE
MASTER
BASS
VHT 2150 STEREO TUBE POWER AMP INTO MARSHALL 4x12 CABS
VOLUME
PRESENCE
DEPTH
VOLUME
PRESENCE
DEPTH

4 "DOWN ON THE CORNER"


KUSTOM A-4 SOLID-STATE HEAD INTO DUAL-PORTED CAB WITH 15-INCH SPEAKERS
VOLUME
REVERB
HARMONIC CLIPPER
HARMONIC CLIPPER
BASS
TREBLE
TREMOLO DEPTH
TREMOLO RATE

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GET THE FUNK OUT

Extreme

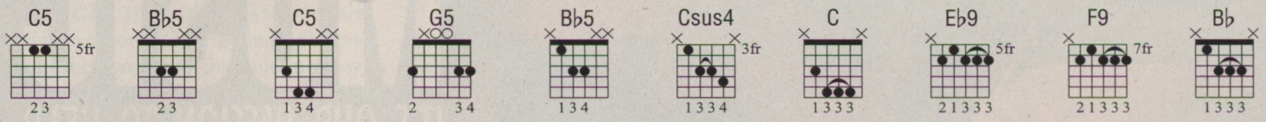
As heard on **PORNOGRAFFITTI**

Words and Music by **NUNO BETTENCOURT AND GARY CHERONE** • *Transcribed by* **ANDY ALEDORT**

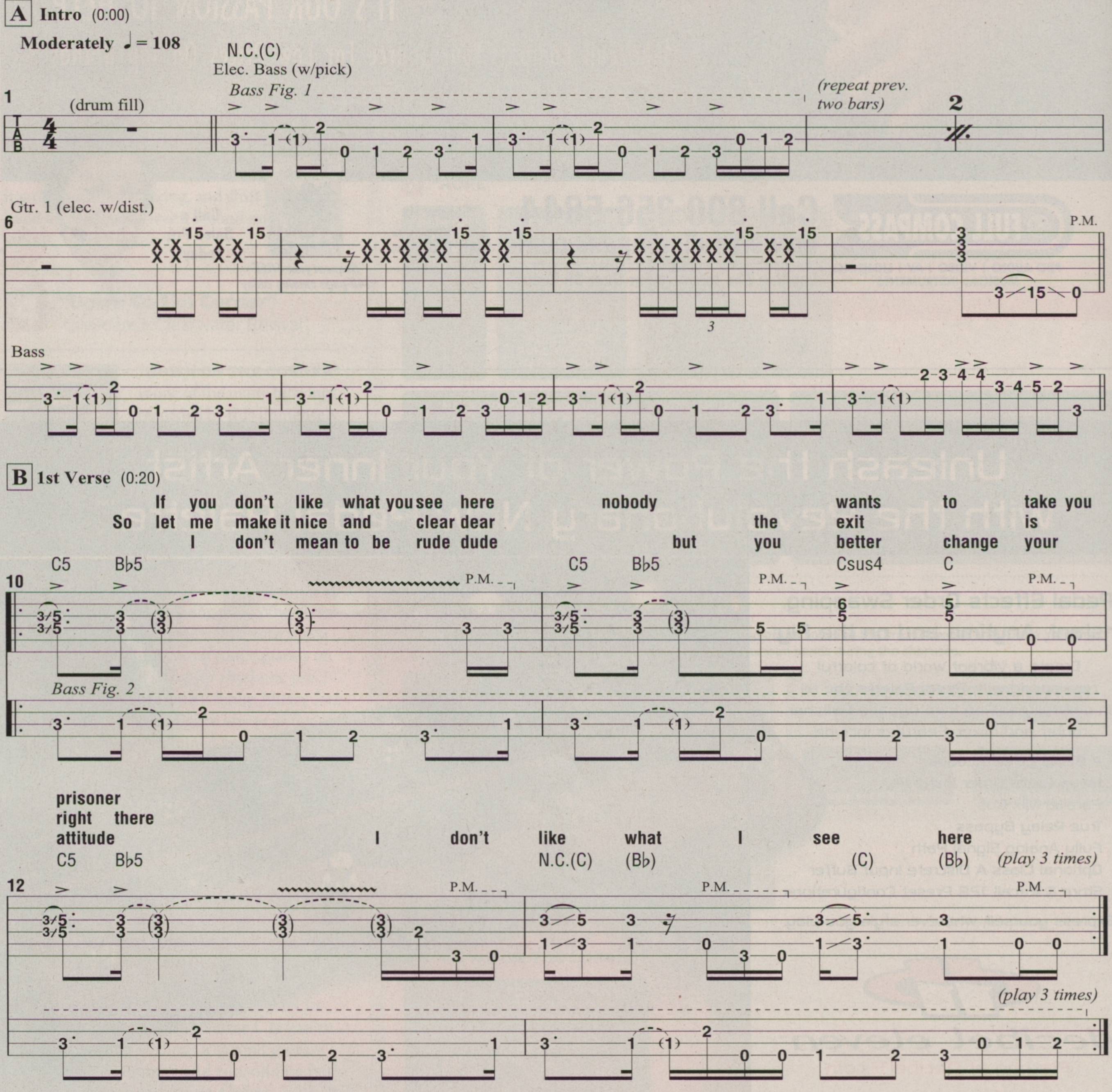
Tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

Bass tuning (low to high): E♭ A♭ D♭ G♭.

All music sounds in the key of G flat, one half step lower than written.



C5 5fr 23
B♭5 23
C5 134
G5 2 34
B♭5 134
Csus4 3fr 1334
C 1333
E♭9 5fr 21333
F9 7fr 21333
B♭ 1333



A Intro (0:00)
Moderately ♩ = 108
(drum fill)
N.C.(C)
Elec. Bass (w/pick)
Bass Fig. 1
(repeat prev. two bars)
T A B
Gtr. 1 (elec. w/dist.)
P.M.
Bass
B 1st Verse (0:20)
If you don't like what you see here nobody wants to take you
So let me make it nice and clear dear the exit is
I don't mean to be rude dude but you better change your
C5 B♭5 C5 B♭5 Csus4 C
P.M.
Bass Fig. 2
prisoner
right there
attitude I don't like what I see here
C5 B♭5 N.C.(C) (B♭) (C) (B♭)
(play 3 times)
(play 3 times)

GET THE FUNK OUT
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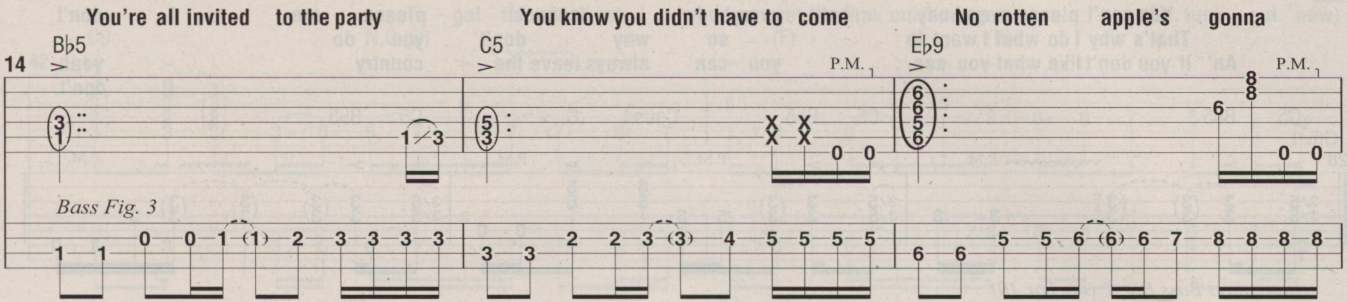
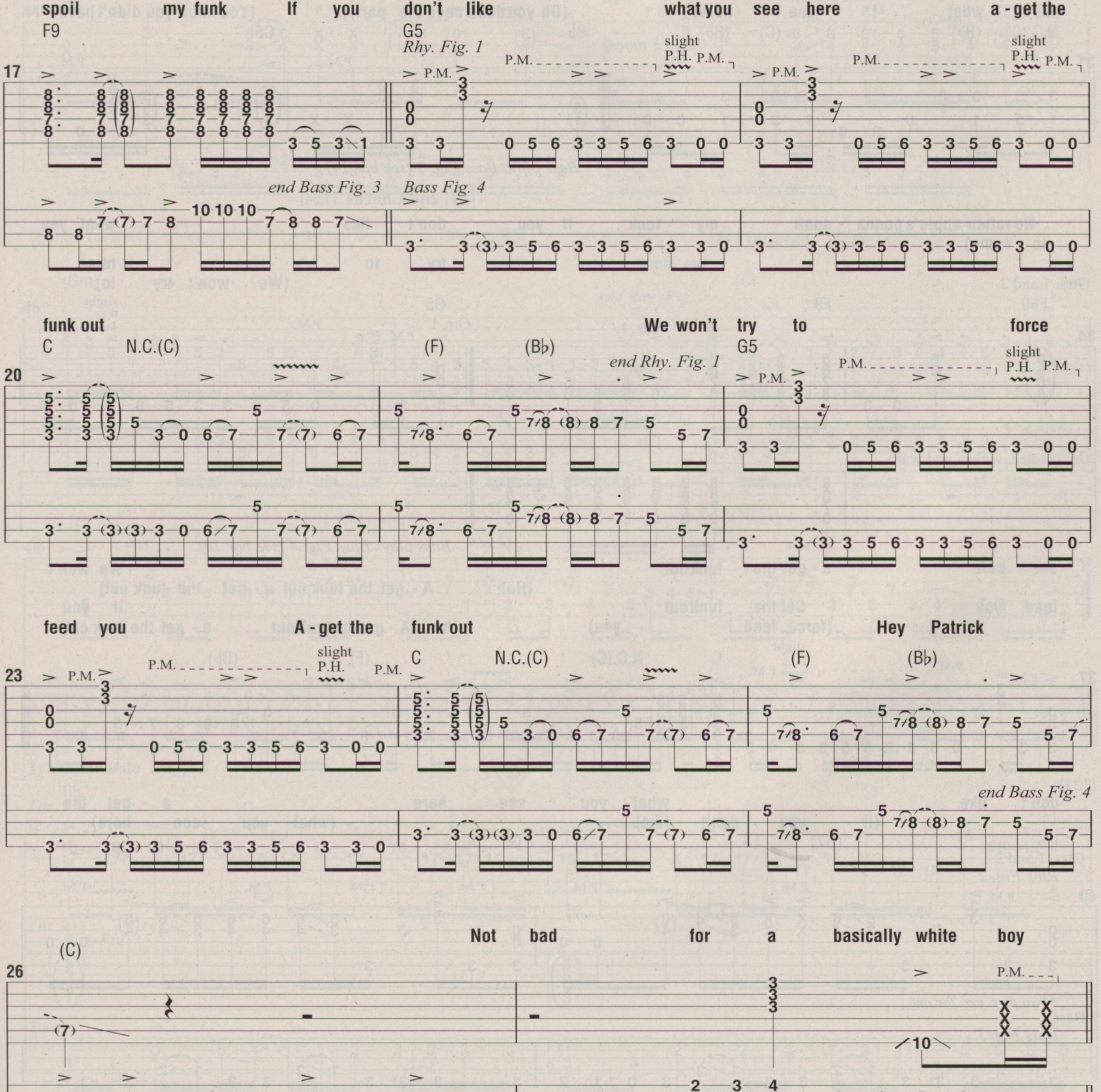
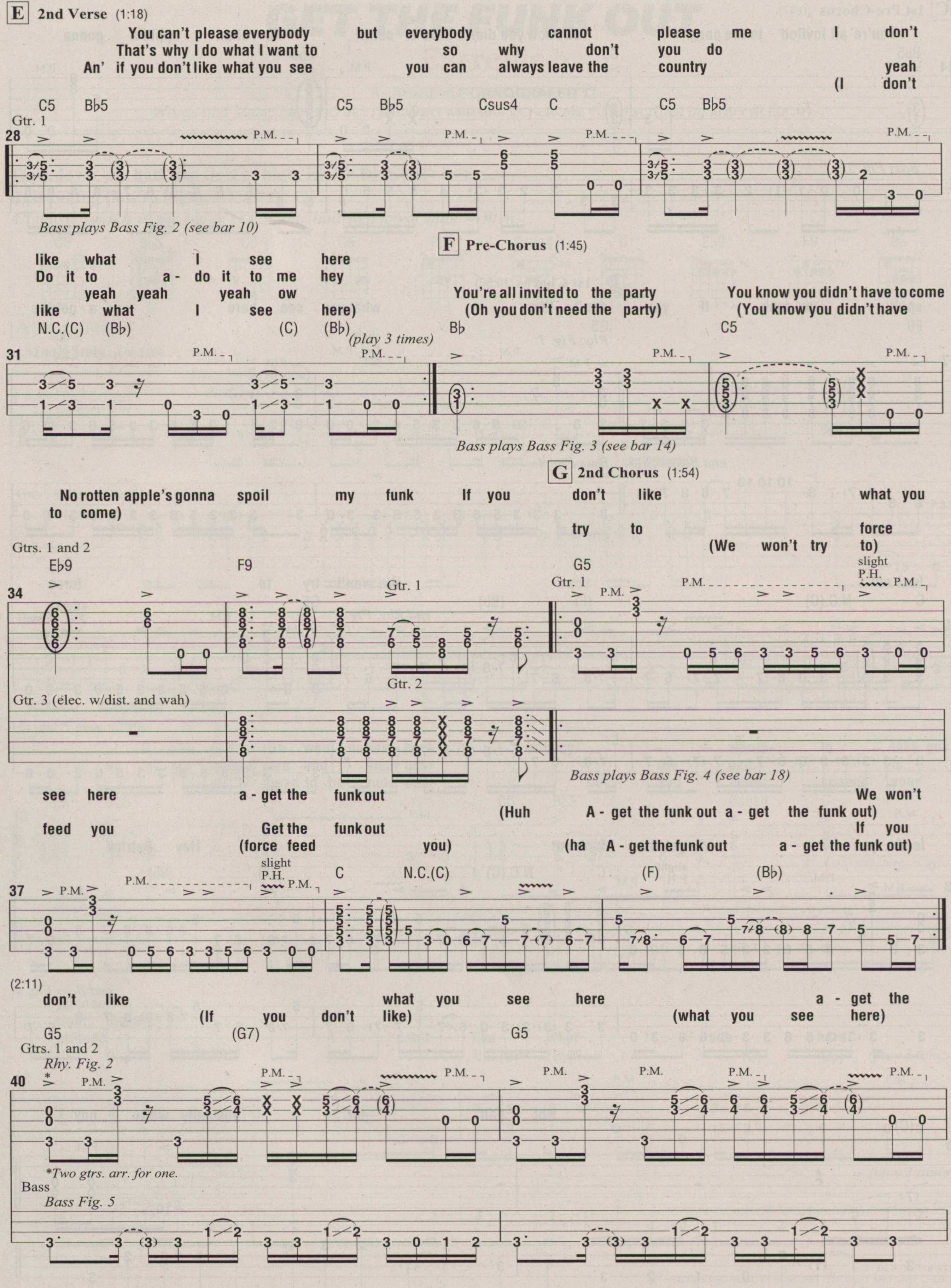
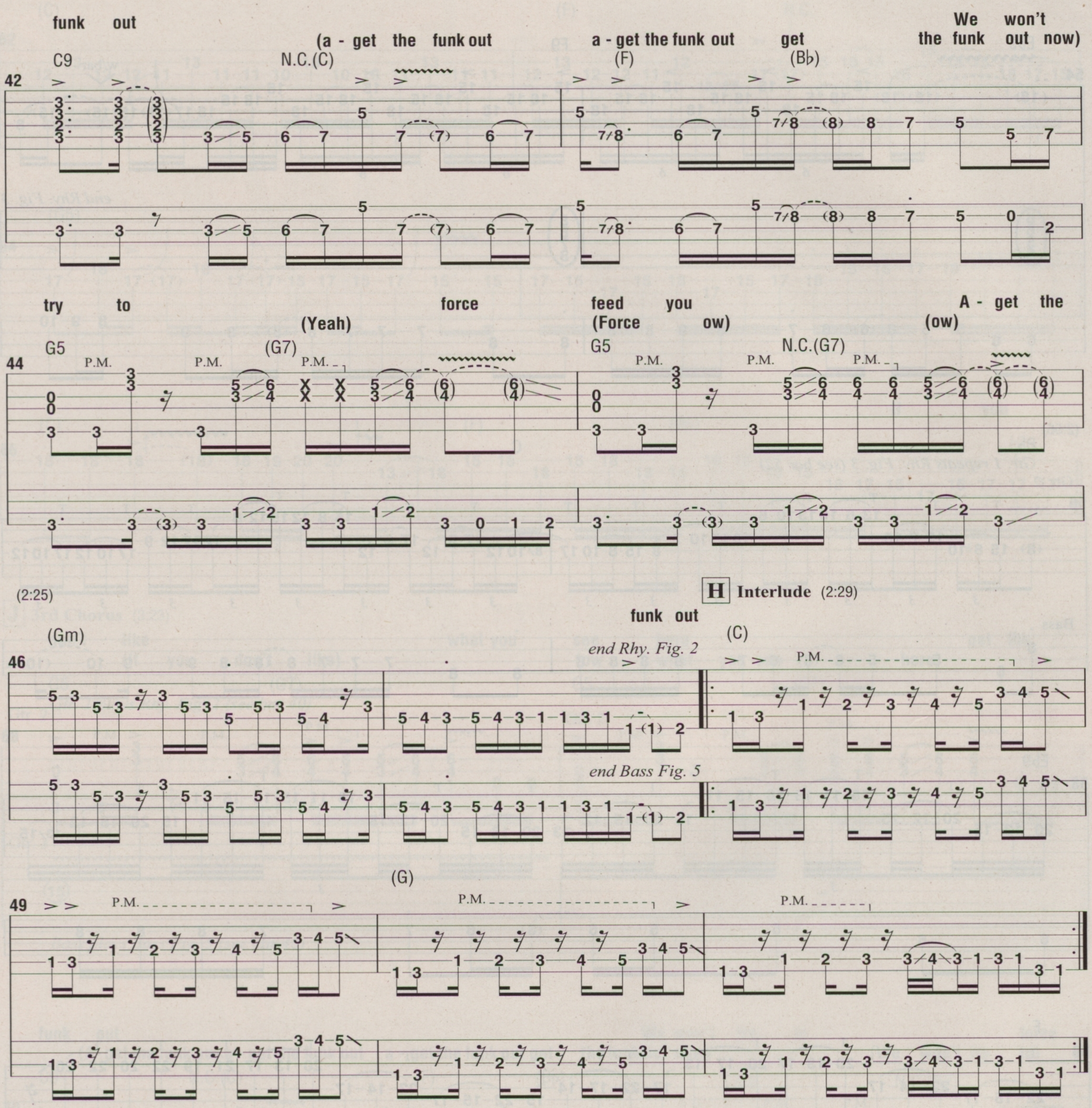
C 1st Pre-Chorus (0:47)


You're all invited to the party
You know you didn't have to come
No rotten apple's gonna
B♭5
C5
E♭9
14
P.M.
P.M.
Bass Fig. 3

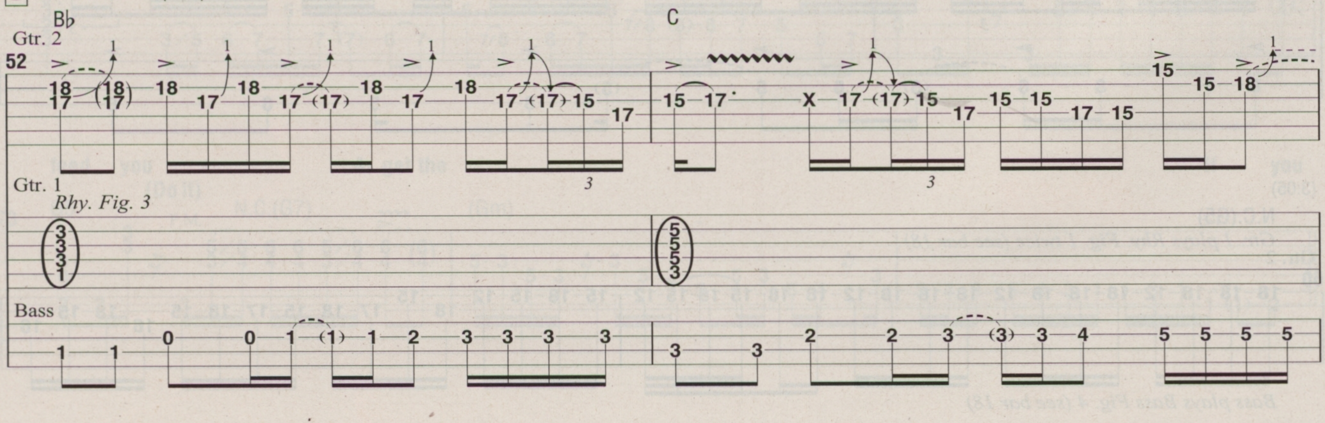
D 1st Chorus (0:56)

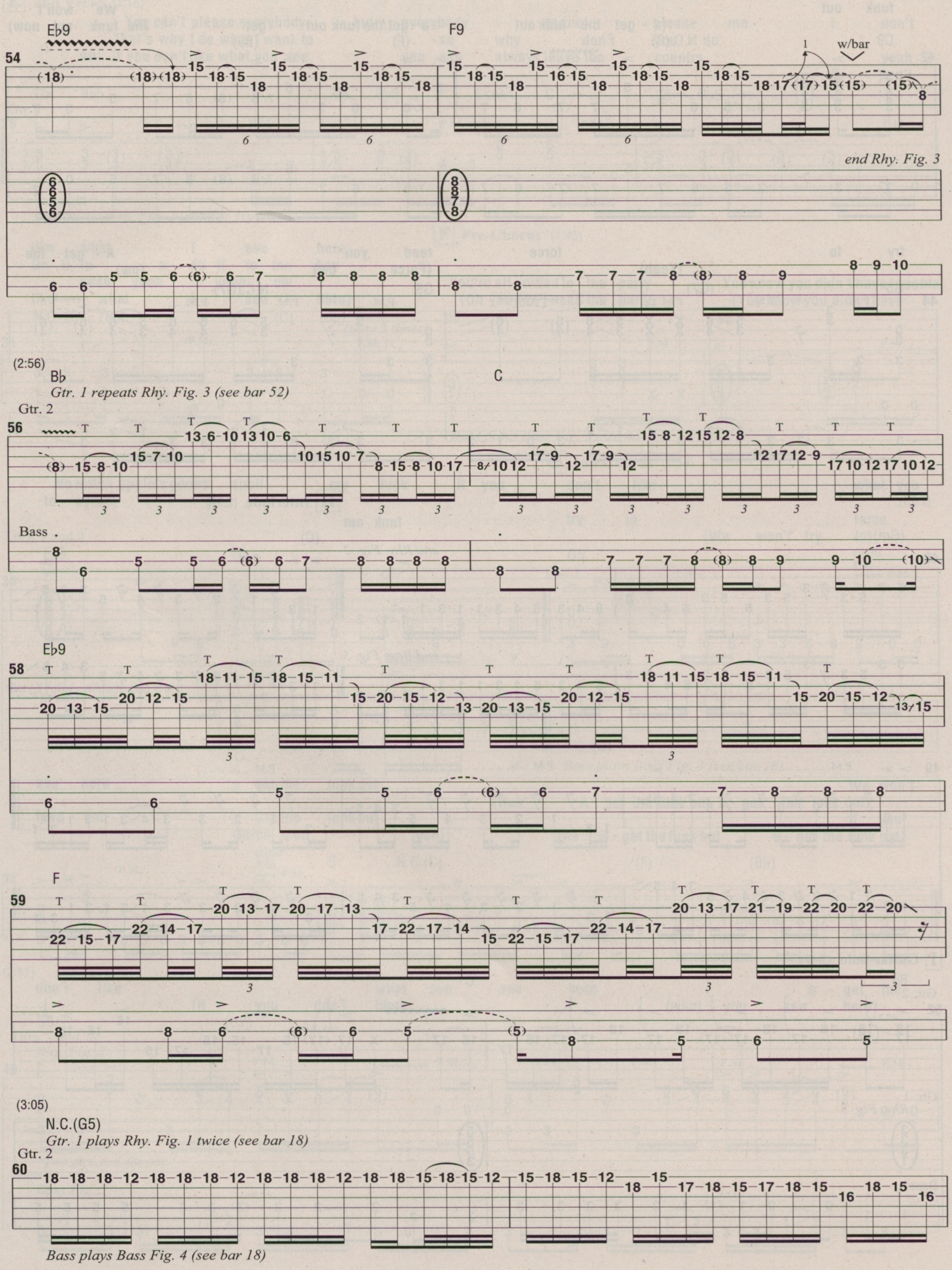

spoil my funk
If you don't like what you see here a-get the
F9
G5
Rhy. Fig. 1
17
P.M.
slight P.H.
P.M.
end Bass Fig. 3
Bass Fig. 4
funk out
C
N.C.(C)
(F)
(B♭)
end Rhy. Fig. 1
We won't try to force
G5
20
P.M.
slight P.H.
feed you A-get the funk out
Hey Patrick
C
N.C.(C)
(F)
(B♭)
23
P.M.
slight P.H.
end Bass Fig. 4
Not bad for a basically white boy
(C)
26
P.M.

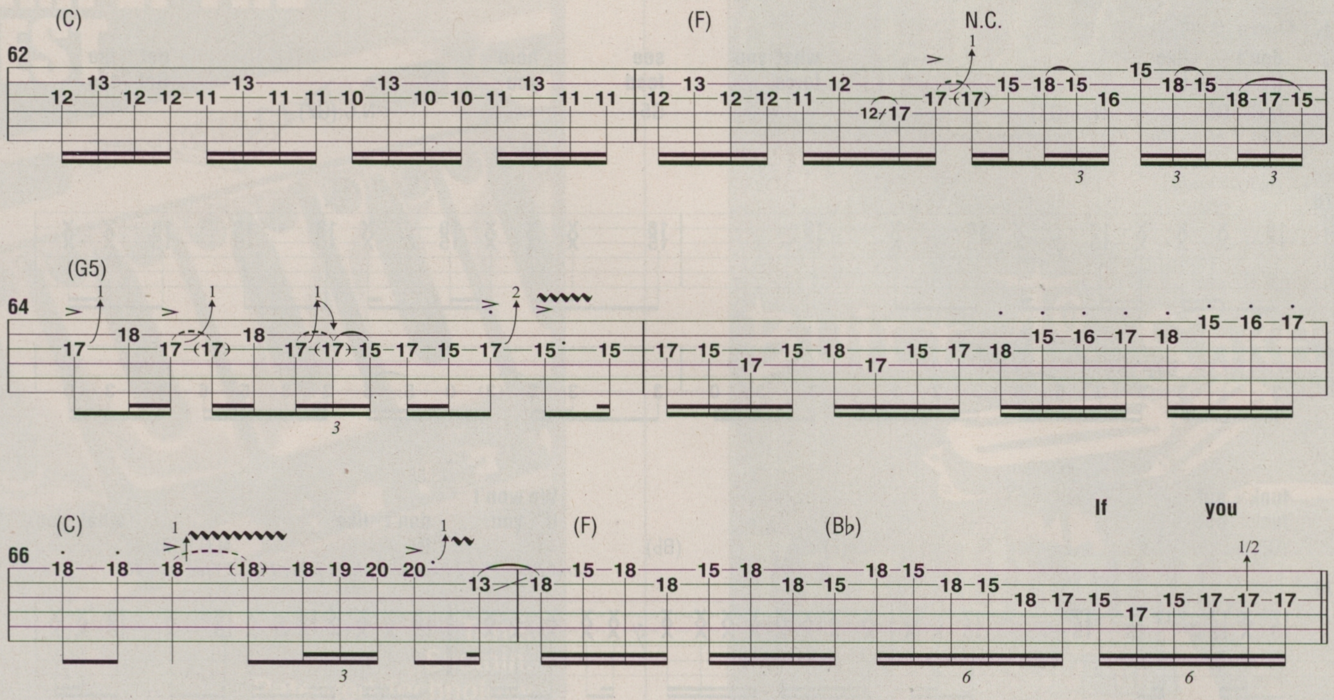

E 2nd Verse (1:18)
You can't please everybody but everybody cannot please me I don't
That's why I do what I want to so why don't you do
An' if you don't like what you see you can always leave the country yeah
(I don't
C5 Bb5 C5 Bb5 Csus4 C C5 Bb5
Gtr. 1
P.M.
Bass plays Bass Fig. 2 (see bar 10)
like what I see here
Do it to a- do it to me hey
yeah yeah yeah ow
like what I see here)
N.C.(C) (Bb) (C) (Bb)
(play 3 times)
F Pre-Chorus (1:45)
You're all invited to the party
(Oh you don't need the party)
You know you didn't have to come
(You know you didn't have
Bb C5
Bass plays Bass Fig. 3 (see bar 14)
No rotten apple's gonna spoil my funk If you
to come)
G 2nd Chorus (1:54)
don't like what you
try to force
(We won't try to)
Gtrs. 1 and 2
Eb9 F9 G5
Gtr. 1
Gtr. 2
Gtr. 3 (elec. w/dist. and wah)
slight P.H.
Bass plays Bass Fig. 4 (see bar 18)
see here a-get the funk out We won't
(Huh A-get the funk out a-get the funk out)
feed you Get the funk out If you
(force feed you) (ha A-get the funk out a-get the funk out)
C N.C.(C) (F) (Bb)
(2:11)
don't like what you see here a-get the
(If you don't like) (what you see here)
G5 (G7) G5
Gtrs. 1 and 2
Rhy. Fig. 2
*Two gtrs. arr. for one.
Bass
Bass Fig. 5


funk out
(a - get the funk out
a - get the funk out
get
We won't
the funk out now)
C9
N.C.(C)
(F)
(B♭)
42
try to
(Yeah)
force
feed you
(Force ow)
A - get the
(ow)
G5
(G7)
G5
N.C.(G7)
44
P.M.
(2:25)
funk out
(Gm)
end Rhy. Fig. 2
end Bass Fig. 5
46
H Interlude (2:29)
(C)
49
(G)

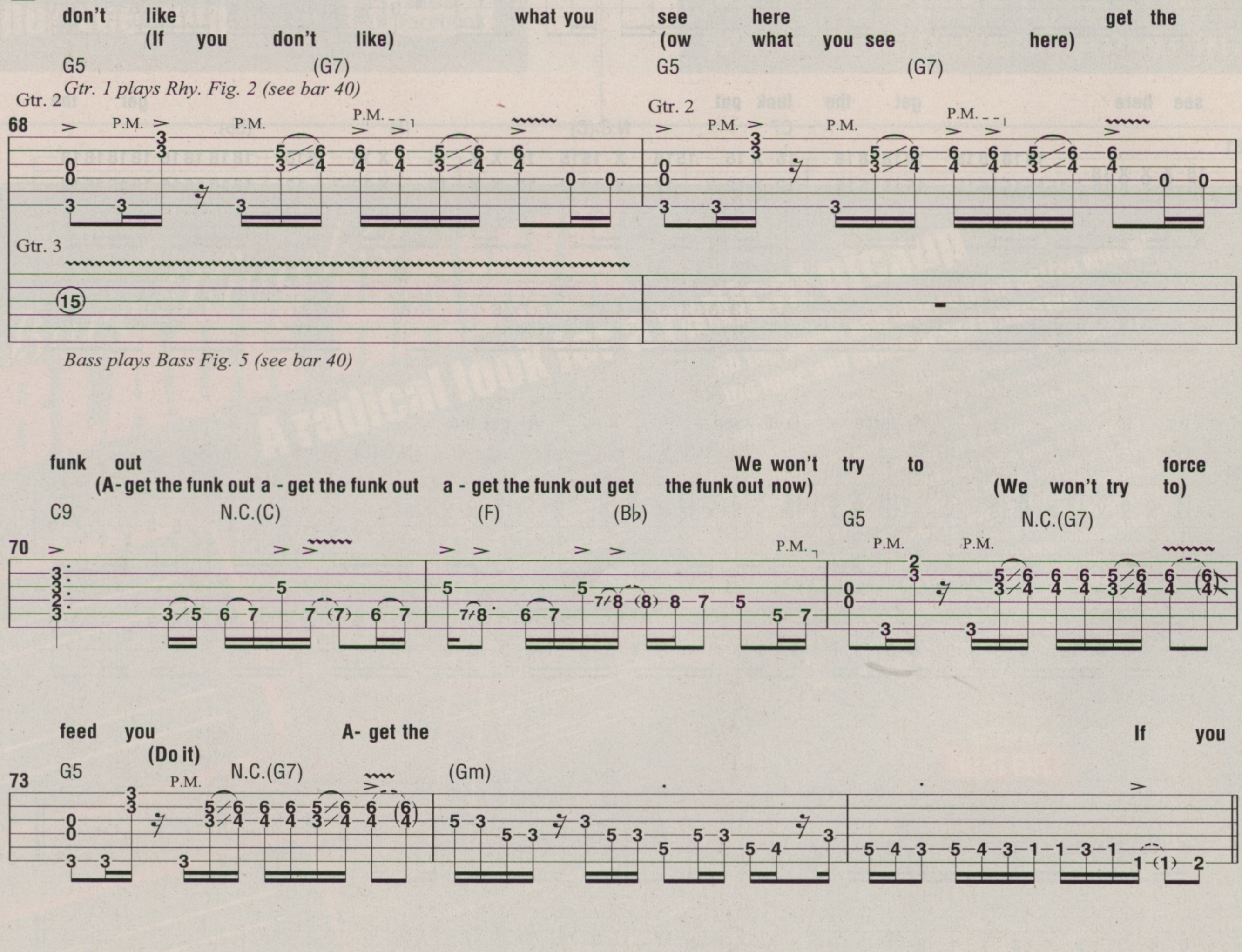
I Guitar Solo (2:47)


B♭
C
Gtr. 2
52
Gtr. 1
Rhy. Fig. 3
Bass
3
1


54
E♭9
F9
w/bar
end Rhy. Fig. 3
(2:56)
B♭
Gtr. 1 repeats Rhy. Fig. 3 (see bar 52)
C
Gtr. 2
56
Bass
E♭9
58
F
59
(3:05)
N.C.(G5)
Gtr. 1 plays Rhy. Fig. 1 twice (see bar 18)
Gtr. 2
60
Bass plays Bass Fig. 4 (see bar 18)


(C)
(F)
N.C.
(G5)
(C)
(F)
(B♭)
If you

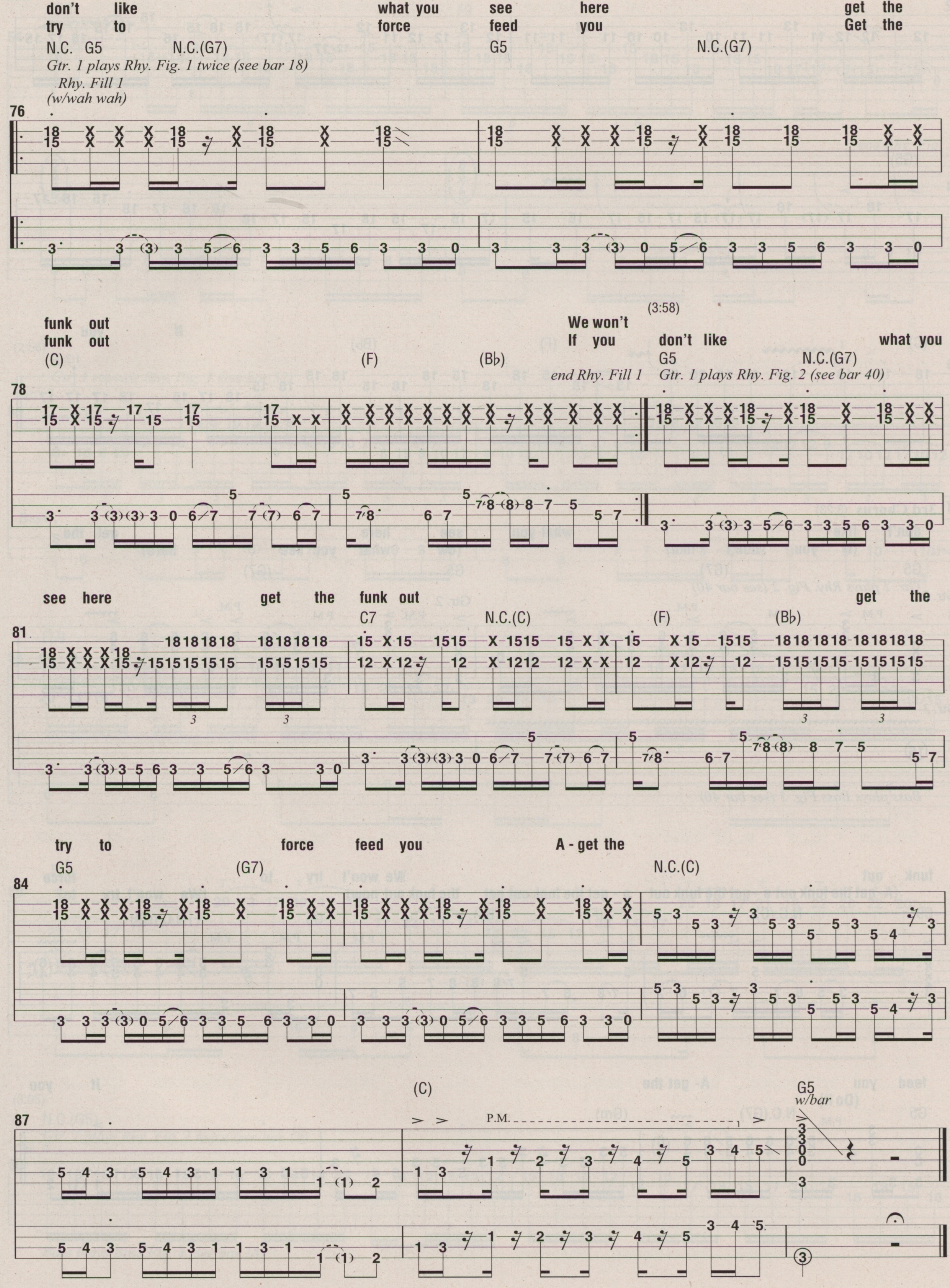
J 3rd Chorus (3:23)


don't like what you see here get the
(If you don't like) (ow what you see here)
G5 (G7) G5 (G7)
Gtr. 2
Gtr. 3
P.M.
funk out We won't try to force
(A- get the funk out a - get the funk out a - get the funk out get the funk out now) (We won't try to)
C9 N.C.(C) (F) (B♭) G5 N.C.(G7)
feed you A- get the If you
(Do it)
G5 N.C.(G7) (Gm)

Gtr. 1 plays Rhy. Fig. 2 (see bar 40)

Bass plays Bass Fig. 5 (see bar 40)

K **Outro** (3:40)


don't like what you see here get the
try to force feed you Get the
N.C. G5 N.C.(G7) G5 N.C.(G7)
Gtr. 1 plays Rhy. Fig. 1 twice (see bar 18)
Rhy. Fill 1
(w/wah wah)
76
funk out We won't don't like what you
funk out If you
(3:58)
(C) (F) (B♭) G5 N.C.(G7)
end Rhy. Fill 1
Gtr. 1 plays Rhy. Fig. 2 (see bar 40)
78
see here get the funk out get the
C7 N.C.(C) (F) (B♭)
81
try to force feed you A - get the
G5 (G7) N.C.(C)
84
(C) G5
P.M.
w/bar
87
③

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